



SWASTHIKA.



SUN.



LOTUS.

SWASTHIKA AND SWASTHI LIPI.

~~OGHS
SAR~~



BY

VENKATADRINATHA SARMA.

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ON THE

SWASTHIKA

THE MOST ANCIENT AND SACRED SYMBOL
IN THE WORLD

AND

~~29 H. 5
SAR~~ SWASTHI LIPI

A SCRIPT EVOLVED FROM THE SWASTHIKA REPRE-
SENTING THE BEAUTY IN THE ARRANGEMENT
OF SOUNDS IN THE SANSKRIT ALPHABET
AND ILLUSTRATING SOME ANCIENT
PHILOSOPHICAL CONCEPTIONS
THROUGH SCRIPT.

31 809



APOLOGY

Swasthi Lipi is over thirty five years old. Its origin may even be traced back to fifty five years. At the time of its first appearance it interested many people. Yet no steps were taken to give wide publicity to it partly due to the author's diffidence and partly on financial considerations. There was no certainty that the book would pay the cost of printing. No publisher would take it up. It is of a unique character and there is no demand for it. Yet Swasthi Lipi was alive in the author's mind. It awakened in him divine thoughts. It made him always conscious of the permanent element in him—the Atman—the Changeless amidst the chaosing. As a sort of spiritual exercise he even transcribed the whole of Bhagavad Gita into Swasthi Lipi. People whom Swasthi Lipi interested on its first appearance used to ask the author "What became of the Lipi?" He had no satisfactory answer to give. Sometimes he was hopeful about its success and at other times diffident. The author was advancing in years. There may be many whom it may interest. There was also a sort of call from within to publish it. The publication of the book was therefore haunting the author like a ghost. At such a crisis the Vidyavilasam Press, Calicut, undertook the printing of

the book. And but for the help of this press this book would not have seen the light of day. The author has given the press enough trouble over this book. He sincerely thanks the Press for their extraordinary patience and kind help.

The author is fully aware of his limitations. That was one cause of his diffidence. In spite of the many defects and mistakes that may be found in the book and which the learned and kindly public will point out, the author hopes that this book will interest India.

In this book the term "alphabet" is used in the sense of the elementary sounds of a language arranged in the usual order as distinguished from *script* (*Lipi*) visible signs representing those sounds.

VENKATADRINATHA SARMA



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INTRODUCTION

This book is divided into two parts. Part I deals with the antiquity of the Swasthika and its being found in distant parts of the world and in distant ages. The orthodox Swasthika  or  is made of straight lines. But it is drawn also with many variations in form without losing its identity. In his *History of the World* H. G. Wells speaks of the Swasthika as "the odd little symbol which spins gaily round the world". It is a mystic symbol. Why mankind is so fond of it is a mystery. Herr Hitler has adopted it as the German national symbol. Its mystery is all the more increased by the fact that it has yielded a script in the twentieth century manifesting the beauty of the arrangement of sounds in the ancient Sanskrit alphabet and illustrating some ancient Indian philosophical conceptions. A writer calls India 'The Empire of the Swasthika'. Swasthika is used in India to this day for sacred and decorative purposes. Appendix to Part I contains some beautiful figures found in India with Swasthika as the central theme.

2 Part II deals with Swasthi Lipi the script evolved from the Swasthika. It is built on ancient foundations and is extremely simple in conception.

It evokes grave thoughts. In India Swasthika represents the mystic syllable OM which again represents Brahman. As the universe evolved from Brahman, as speech evolved from OM, so Swasthi Lipi is evolved from the Swasthika. Swasthi Lipi is in accordance with the genius of the Indian mind which is philosophic. Did not Max Muller called Hindus a nation of philosophers? As according to Indian conceptions the soul builds the body, so in Swasthi Lipi vowels evolve the consonants. There is a unity running through the whole Lipi.

3 The key to the whole of Swasthi Lipi is the representation of the sound α A by the symbol + which is the central part of the Swasthika. The *Athareya Aranyaksha* says that α A is the whole of speech. The *Mandukyopanishad* says that α A is all pervading. Sri Krishna says in the *Bhagavad Gita* that he is the letter α A of the alphabet. The *Sacred Kurul* in Tamil opens with the verse — "As α A is the source of all articulate sound so is God the source of all things in the universe." In the article on *Language* in the *Chambers's Information for the People* the genesis of all articulate sounds from α A is described. It begins as follows —

"The fundamental vowel is the open Italian 'a' as heard in *father*. It issues full as it comes

from the throat without any modification of the oral passage."

Then the article proceeds to say how the other vowels are derived by the modification of the ə A sound by certain organs of the mouth and how the consonants are derived from the vowels [see pages 13 and 14 of Part II]

Such is the importance of the ə 'A' sound in speech

Whitney says —

"As regards the vowels a prominent feature of the Sanskrit language is the prevalence of the A sounds, these being about twice as frequent as all the others, including diphthongs, taken together"

4. In the various scripts throughout the world this simple ə A sound "which issues full as it comes from the throat without any modification of the oral passage," is represented by various signs some of which are very complicated. None of them manifests the simplicity of the A sound. Which figure found in nature is as simple as 'A' ə and all pervading and omnipresent as ə A? It is the figure +. Its simplicity and symmetry are patent. Any child can draw it without difficulty. As ə A is immanent in speech so is the figure + immanent in a plane surface on which we write, because, according to geometry at every

point in a plane there are four right angles Swasthi Lipi is evolved from this symbol + following the universal order of Diversity in Unity which is visible also in articulate sounds and which is made manifest in the arrangement of sounds in the Sanskrit Alphabet Swasthi Lipi manifests this arrangement in script It runs parallel to the Sanskrit Alphabet in almost all details of arrangement. The whole of Swasthi Lipi is rooted in the symbol + and branches off from it reminding us of the following sloka in the *Bhagavad Gita*

यदा भूतपृथग्भावमेवस्यमनुपदयति ।
तत् एव च वित्तार ग्राम सम्पद्यते तदा ॥

When he perceiveth the diversified existence of beings as rooted in One, and spreading forth from it, then he reacheth BRAHMAN

Bhagavad Gita, XIII (31)

The symbol + is present in all the letters in Swasthi Lipi, which again reminds us of the following sloka in the *Bhagavad Gita*

सम सौषु भूतेषु तिष्ठन्त परमेष्ठरम् ।
विनश्यत्तदविनश्यन्त य पश्यति स पश्यति ॥

Seated equally in all beings the Supreme Lord unperishing within the perishng—he who thus seeth, he seeth

Bhagavad Gita, XIII (28).

How the One (Brahman) became many and entered into the Many is explained in *Tattvayopanishad* Part II (6)

He [Brahman] willed May I be many, may I take birth! He brooded over himself (like a man performing penance) After he had thus brooded over did emanate this all whatever is This emanating He verily did this pervade Pervading this, both being and beyond did He become both the defined and the indefinite the based and baseless, conscious too and the unconscious, the true too and the false The that which is (Satyam) became whatever is Therefore do they call it (Brahman) ' that— which is.' (Sat tyam the true)

Tattvayopanishad, Part II. (6)

In Swasthi Lipi the one letter + the symbol of the sound of A which represents the Deity, became many and entered into all the letters If + is removed the whole of the Swasthi Lipi falls to the ground just as if God is removed there is no place for the universe

It is said that the two lines vertical and horizontal in the symbol + represent Siva and Sakthi, Purusha and Prakriti, Kshethra and Kshethragna, by the union of which the universe is formed

यादसजायते दिचित्सत्त्वं स्थावरजटै मम् ।
क्षेत्र क्षेत्रं सयोगात्तद्विद्धि भरतपूर्वम् ॥

Whatsoever creature is born immobile or mobile, know thou O best of the Bharathas that it is from the union between the Field (Kshetra) and the Knower of the Field (Kshethragna)

Bhagavad Gita XIII (27)

The symbol $\frac{1}{2}$ also represents the magnificent conception of *Ardhavirishvara*, the god that is half man and half woman. The symbol $\frac{1}{2}$ is found on the face of Brahma the Creator Himself. Brahma is called *Ghatiurmukha*, having four faces facing the four quarters. As Brahma created the universe so the symbol $\frac{1}{2}$ created the Swasthi Lipi.

A Christian writer (Thomas a Kempis) says "Everything is in the Cross". Every letter in Swasthi Lipi is in St. George's Cross.

Thus Swasthi Lipi awakens divine thoughts

5 In spite of the fact that the Swasthi Lipi awakens great religious and philosophic thoughts, it is extremely simple in conception, so simple that a child can understand it in a few minutes, with delight, because, there is order throughout Swasthi Lipi and an artistic element in it. The letters in Swasthi Lipi group themselves in symmetrical forms at convenient stages and also in the end (See pages 18 to 22 and 29 in Part II) All the letters in Swasthi Lipi flow into the

Swasthika as all rivers flow into the ocean. (See page 30 of Part II). Therefore this new Lipi is called SWASTHI LIPI. Swasthi Lipi would not have come into existence had not the scientific arrangement of sounds in the Sanskrit Alphabet existed already. It would almost appear as a fulfilment of that arrangement.

6. Part II is divided into five chapters (see Contents). An Epilogue is also added. The Epilogue says that there was room for Swasthi Lipi in India and it came into being; and also how it can be used. One of the uses suggested is that it can be used as the common auxiliary script of all the Indian languages uniting all India together, without disturbing the use of any of the existing scripts, as it is so simple and interesting and is in accordance with the genius of the Indian mind.

7. Manifestation of Unity in Diversity, through-and-through, and of the One underlying the Many, are the supreme characteristics of Swasthi Lipi. Love of Unity is characteristic of all higher minds. Unity leads to peace. All through religious literature this UNITY is emphasised and also in science and philosophy.

When to a man who understands, the Self has become all beings, what sorrow what trouble can there be to him when once he gazes on that Oneness?

Isopanishad (6)

Plato said of this unifying power that if he met the man who could detect the One in the Many he would follow him as a god.

Principles of Science

by W. Stanley Jevons

He to whom all beings are One, he who reduceth everything to One, may enjoy a quiet mind and remain at peace in God

Thomas à Kempis,

Book I Chapter iii,

It was when I came upon the mute witness of these self made records and perceived in them one phase of pervading Unity that bears within it all things, the mote that quivers in ripples of light, the teeming life upon our earth, and the red hot suns that shine above us—it was then that I understood for the first time a little of that message proclaimed to my ancestors on the banks of the Ganges thirty centuries ago 'They who see but One in all the chausing manifoldness of the universe unto them belongs eternal truth unto none else, unto none else'

Sir J. C. Bose

In Hindu philosophy The HIGHEST is called

एवमृतम्

THE ONE WITHOUT-THE SECOND

PART I

THE SWASTHIKA

THE SWASTHIKA.



1. SWASTHI LIPI is based on the SWASTHIKA. A few words about the Swasthika will not therefore be out of place.

THE MEANING OF THE WORD 'SWASTHIKA'

2. 'Swasthika' by which name the above symbol is now known throughout the world is a Sanskrit word meaning 'that which confers well being'. 'Swasthi' means 'well being' (Su well and asthi being). It is the best word in existence, because whatsoever exists wishes to exist well. It implies the well being of all creatures in the world. Historians say that the 'Swasthika' symbol has been used as a symbol for good luck from prehistoric times.

SWASTHIKA TRAVELS ROUND THE WORLD IN THE HELIOLITHIC AGE 8000 B. C.

3. H. G. Wells says in his *History of the World* that men of the Heliolithic age (8000 B. C.) were using Swasthika as a luck symbol and that the Heliolithic culture reached through all the regions inhabited by the brown Mediterranean race and beyond through India and further India up the Pacific coast of China and that it spread at last across the Pacific through the stepping stones of Polynesia to Mexico and Peru. Thus Swasthika

travelled to America crossing the Pacific, ages before Columbus discovered that continent crossing the Atlantic. Mr Wells says "that the odd little symbol spins gaily round the World and it seems incredible that men would have invented and made a pet of it twice over"

SWASTHIKA FOUND IN DISTANT PARTS OF THE
WORLD AND IN DISTANT AGES.

4 Therefore Swasthika is found in distant parts of the world and in distant ages

(i) In page 10 of J B Bury's *History of Greece* there is the picture of a leaden figure said to have been found on the excavation of the Brick City of Troy in Asia Minor (the second city built on that site) which flourished about 3000 B C i. e., more than 1500 years before the destruction of Troy (sixth city built on that site) celebrated in Homer's *Iliad*. On the stomach of this figure is found engraved a Swasthika (see fig 1)

(ii) In *The Hindu Illustrated Weekly* of December 20, 1931, there appeared the picture of a beautifully decorated Roman Mosaic pavement (see fig 2) which was recently discovered during excavation at the site of the ancient Roman city of Verulamium near St Albans in England. It is stated that the pavement was probably an entrance to a Roman house. The decoration on the border of the pavement may be noted Swasthika



Fig. 1.

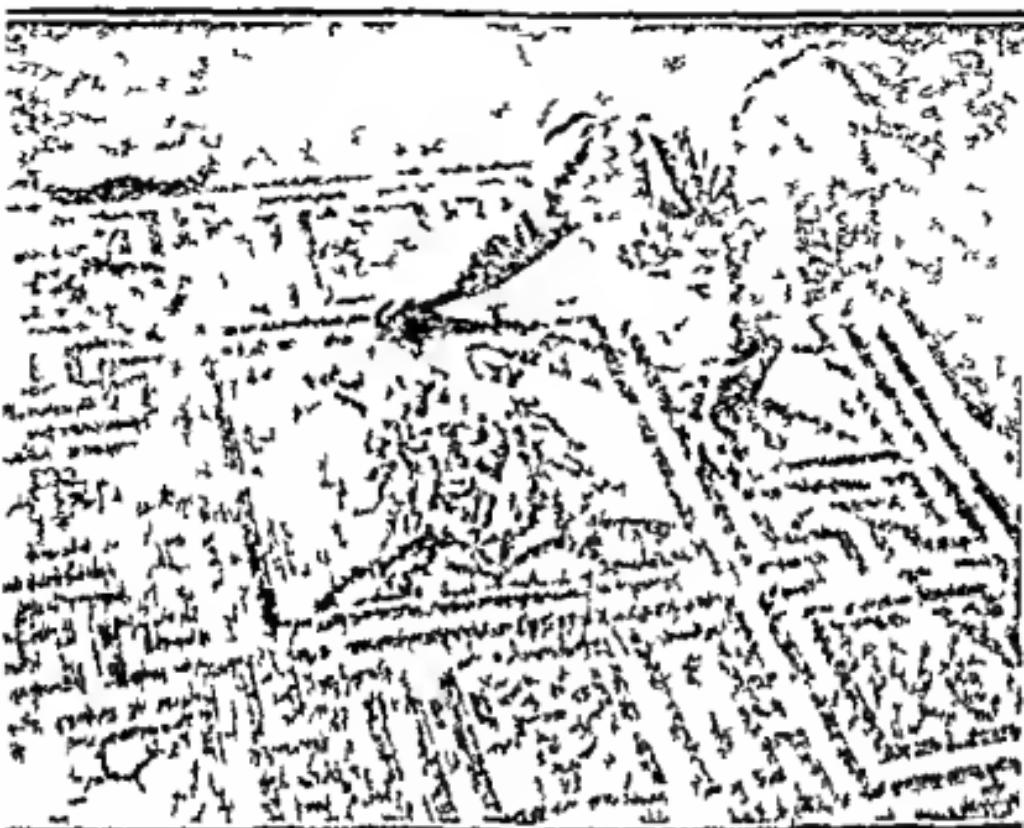


Fig 2

in both the forms \square and \square is found there
 Similar border decoration with Swastika as the
 central theme obtains to this day in various parts
 of the world

(iii) In *The Times of India Illustrated Weekly* of June 9, 1935, there is a picture of Indo Aryans debouching upon Peshawar through the historic Khyber Pass thousands of years before Christ (see fig 3) On the shields worn by these soldiers the figures of Swastika are drawn implying that that was their sacred symbol



Fig. 3

(iv) Swastika is referred to in the *Light of Asia* of Sir Edwin Arnold

O, Babe! I worship! Thou art He!
 I see the rosy light, the foot sole marks,
 The soft curled tendril of the Swastika,
 The sacred primal signs thirty and two,
 The eighty lesser tokens Thou art Buddh!

(v) Swastika might have travelled from India to Tibet, China, Japan and other Buddhistic countries along with Buddhism. In a book *The Story of Buddhism* by K T Saunders, (Oxford University Press, 1916) there is a picture of the "Wheel of Life" copied from a wall painting in a Tibetan Temple, showing in diagrammatic form the essentials

of the teachings of Buddha. A black Demon—Desire or self will—holds the Wheel which represents the weary round of birth and death, each segment of the circle depicting life in one of the worlds of men or animals or in a hell or heaven. If this demon is destroyed the Wheel falls to pieces and man is released from rebirth and suffering. In the ornamental border of this picture the Swastika is the central theme. Similar ornamental borders with Swastika as the central theme are found also in some Japanese mats sold in Indian bazaars.

(vi) In an article in *The Hindu Illustrated Weekly* of August 15, 1937, it is said that at the turn of this twentieth century the Swastika enjoyed great popularity in aristocratic circles and was worn as a charm in gold or precious stone on bracelets and watch chains and that this was specially the fashion at the Imperial Court in St Petersburg. A Swastika appears embroidered on the sail of an ancient warship of Scandinavian pirates who flourished in the early centuries of the Christian era.

(vii) Swastika is also said to be found in the distant Iceland, in Ashanti in the Gold Coast of Africa and in Yucatan in Central America.

(viii) Herr Hitler has recently adopted Swastika as the national symbol of the Germans and thereby has drawn the attention of the world to it.

SWASTHIKA IN INDIA.

5 In India the Swasthika has been used for sacred and decorative purposes from time immemorial. It has received its highest significance in India.

6 It is generally admitted that the Swasthika originally represented the Sun, its two forms  and  representing the *Uttarayana* and the *Dakshinayana* or the vernal and the autumnal sun. The Indo Aryans probably brought it with them to India. The sun worship is continuing in India to this day. The daily *Sandhyavandanam* is sun worship. The sun is also given a special worship on Sundays in the month of *Sravana* (August September) repeating the *Aranyaka* mantra of the Vedas when a Swasthika is drawn to represent the Sun and *puja* is performed. The sun confers well being on all creatures in the world. So the Swasthika which represents the Sun is also supposed to confer well being. From the external sun the Indo Aryans made the Swasthika to represent the internal sun, the Atman or Brahman.

There shines not sun nor moon and stars, nor
do these lightnings shine much less this fire
When He shines forth all things shine after Him
by Brahman's shining shine all here below

Mundakopanishad,

Sec. (ii) Part (ii)] 10

7. The *Taittiriyopanishad* says that the knower of Brahman attains the Highest i.e., obtains his highest good or the highest well-being

ब्रह्मविद्वानोत्तिष्ठत्

Who knoweth Brahman, the Highest wins

Taittiriyopanishad,

Part II (1)

It is no wonder therefore if the Swasthika, whether as representing the sun or as representing the Atman or Brahman is supposed to confer well-being on man as its name implies

8. The Syllable *Om* represents Brahman in sound. It is also represented by the Swasthika

9. As all Vedic chants begin with *Om* so all Vedic rites begin with the worship of Ganesha who is represented as having an elephant's face. There is the view that Ganesha represents *Pranava*, the *Om* itself. Therefore God Ganesha is also represented by the Swasthika.

10. Some consider that Swasthika represents the lotus. Brahman resides in the lotus of the heart.

There is this city of Brahman (the body) and in it the palace the small lotus of the heart, and in it the small ether. Now what exists in that small ether that is to be sought, that is to be understood

Chandogyopanishad,
versus Prapalaka, First Khanda.

The Sun himself is said to be in close relation of the lotus. The Sun is called *Kamalabandhava* kindsmen of the lotus. Therefore there is nothing wrong if the *Swasthik* represents the lotus.

Hindu gods and goddesses are connected with the lotus. Brahma the Creator rose from a lotus. So did goddess Lakshmi. Goddess Sarawathi is seated on a white lotus. She is said to be seated also on a *Swasthik*.

11. The Elephant, the lotus and the *Swasthika*, are considered auspicious symbols. The Elephant with a lotus flower in its trunk seems to be a favourite idea with the Indian poets. In the *Hati Posaka Jataka* of the Buddhist *Jataka Tales*, Buddha in one of his previous incarnations was roaming as a white Elephant in the Himalayan forests and was caught by the hunters of Brahmadatta, King of Benares, in a lotus lake. Elephant in a lotus lake appears also in the *Bhagavata Purana* of the Hindus in the famous story of *Gajendra Moksham*. The Lord of the Elephants going to a lotus lake to quench its thirst was caught by an alligator. It prayed to God Vishnu for release performing *punya* (worship) to Vishnu using the lotus flowers in the lake for the purpose. The God appeared, and with his *chakra* (Vishnu's weapon) destroyed the alligator and gave

the elephant *moksha* or liberation from birth and death This *Moksha* is the highest state even for man to attain The *Upanishads* say that *Moksha* is obtained through a knowledge of Brahman And Brahman (or Atman) is represented in sign in India by the *Swastika* Thus the Elephant the lotus and the *Swastika* are connected They are all auspicious symbols The English poet Rudyard Kipling published his works with the head of an elephant holding a lotus flower in its trunk and a *Swastika* drawn by its side printed on the title page of the books The poet lived in India for some time The newspaper *The Hindu* has at the head of its editorial page a picture in which two elephants are holding lotus flowers in their trunks The Elephant would seem to represent India A wooden Elephant is the most favourite toy of Indian children It furnished the great Sankaracharya with a simile to expound his philosophy King George V included a miniature elephant in his royal dress representing India So has done King George VI also Lord Lytton Governor of Bengal, spoke as follows regarding the elephant at a meeting of the Asiatic Society of Bengal in February 1927

LADIES AND GENTLEMEN,

For the last week I have been living in the camp and have had many opportunities of studying the ways and habits of elephants and I could not help feeling as I watched these glorious animals that here was an embodiment of the civilisation of India. Their antiquity, their calm dignity, their deliberation, their immense reserve of strength, their superb humility are all qualities that might well be held up as ideals of character by those who are responsible for the training of the youth.

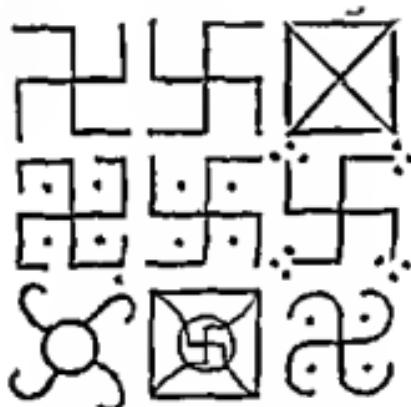
Similar sentiments must have induced the ancient Hindus to invest God Ganesha with an Elephant face.

The Elephant, the lotus flower and the Swastika are favourite themes in Indian art. Some beautiful figures drawn in India for sacred and decorative purposes with Swastika as the central theme are given in the Appendix.

12. The use of Swastika for sacred and decorative purposes has gone on for ages in India as well as in other parts of the world. But the evolution of a script or *Lipi* from the Swastika is a novel thing in its history. It is all the more interesting that this most ancient and sacred symbol should yield a script manifesting the beauty of the arrangement of sounds in the alphabet of the most ancient literary language of the world—the Sanskrit (*Samskrut* meaning *perfected*) which is said to be the language of the gods. The new script which is named Swasti *Lipi*, because it is evolved from the Swastika, is explained in Part II.

APPENDIX TO PART I.

Some beautiful figures found drawn in India for sacred or decorative purposes with the Swasthi-La as the theme are given below :—



Figures 1 to 9.



Fig. 10.

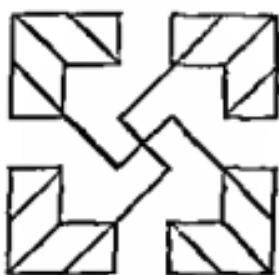


Fig. 11.



Fig. 12.

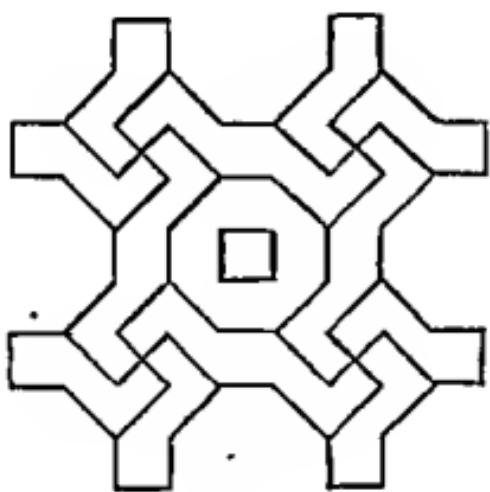


Fig. 13.

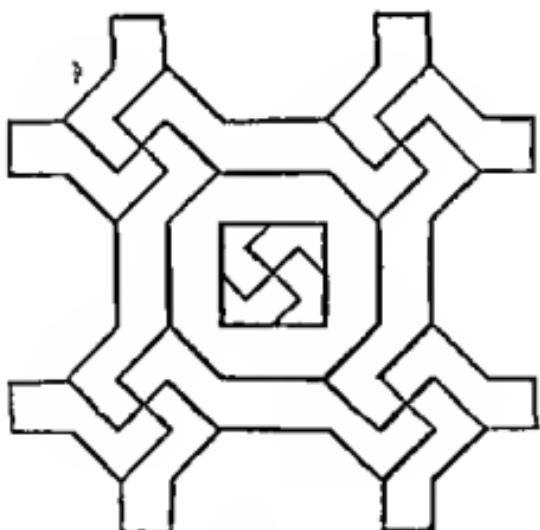


Fig. 14.

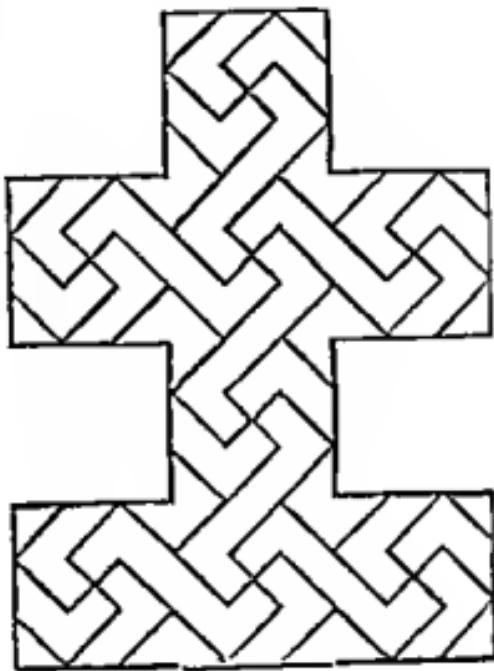
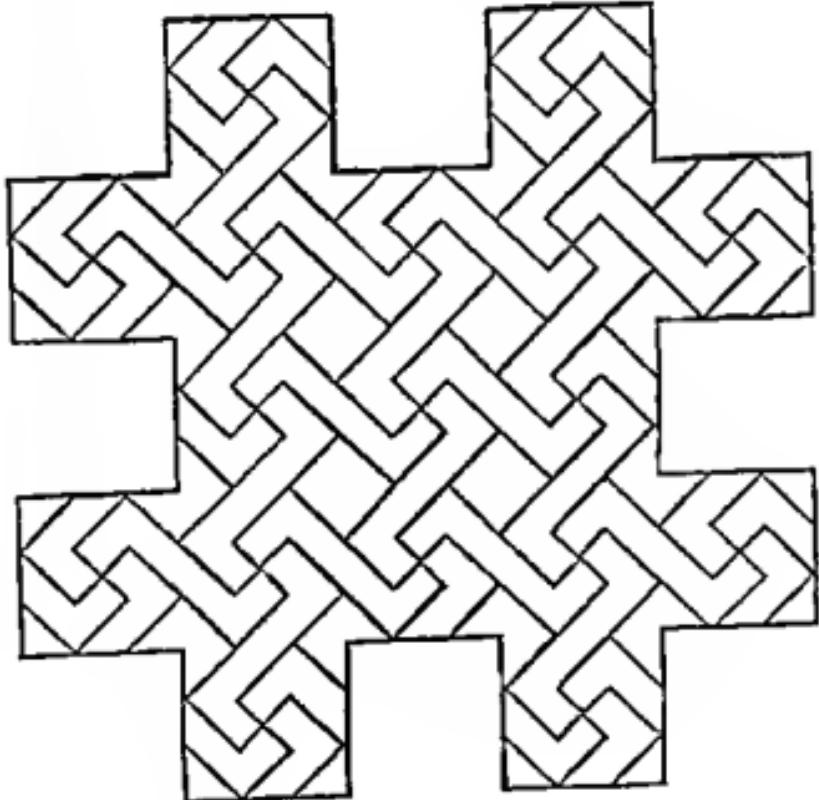


Fig. 15.



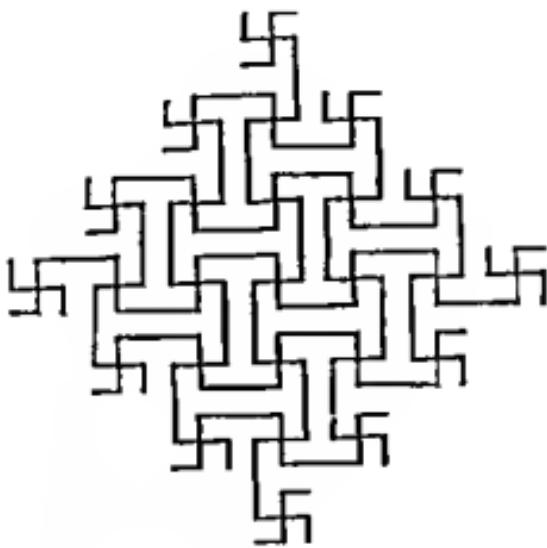


Fig. 17.



Fig. 18.



Fig. 19.

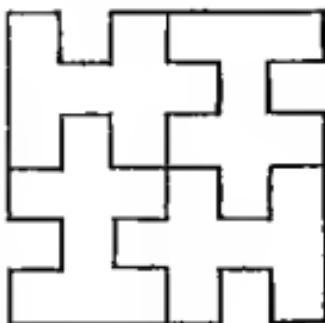


Fig. 20.

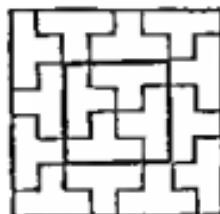


Fig. 21.

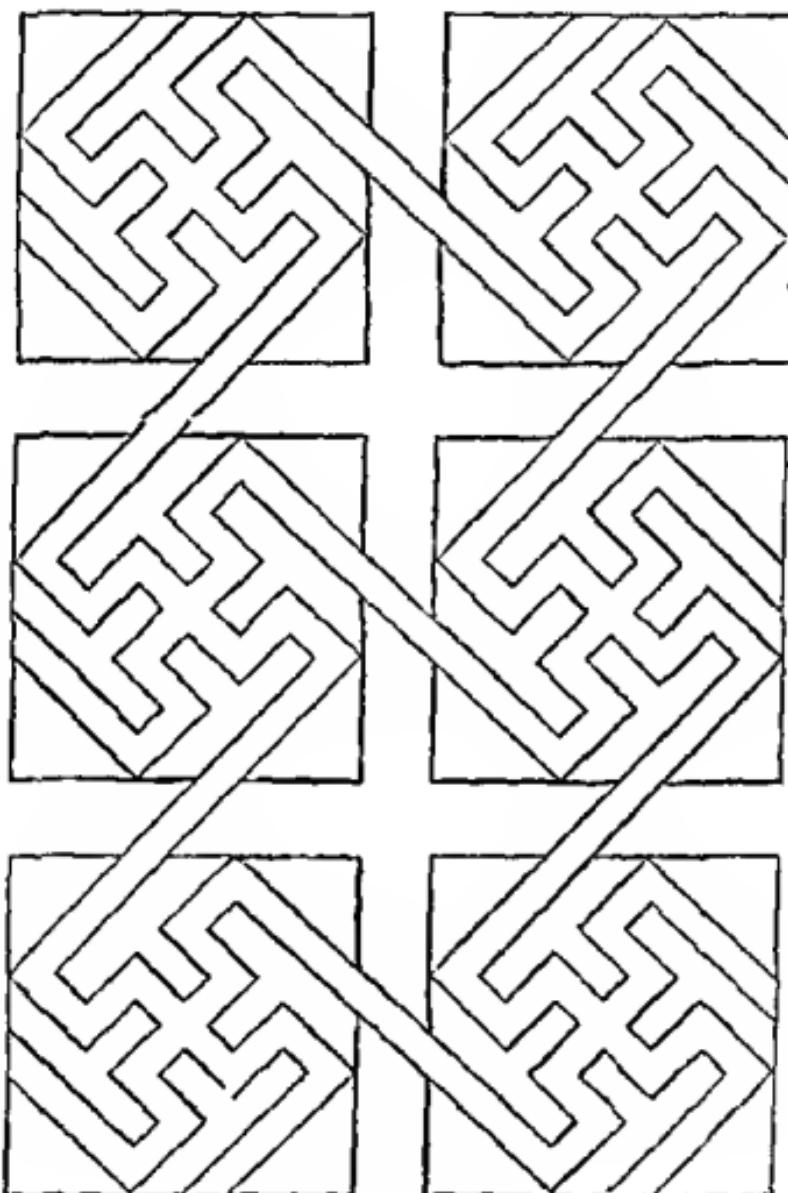


Fig. 22.

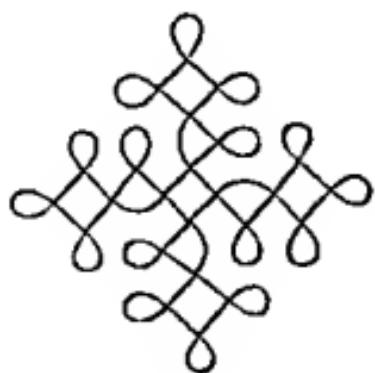


Fig. 23

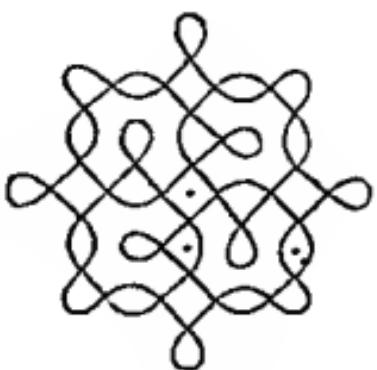


Fig. 24.

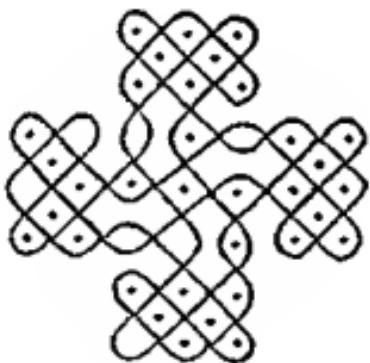


Fig. 25.

Most of the figures shown are drawn by Indian ladies for decorating floors with rice powder.

Figure 18 is a Jain Swastika

Figure 19 is drawn for Sun worship in the month of *Sravana* repeating the *Arana* mantra of the Vedas. The interstices are filled with saffron and rice powder.

Fig 20 is a combination of *Siva Linga* and *Swasthika*.

Fig 21 is an amplification of Fig 19. It is found carved on a granite stone in the Palghat Fort.

Fig 22 This beautiful figure is carved out from two granite slabs and placed in the Eastern gopura of the Srirangam temple in South India as a decoration.

Figures 23, 24 & 25 are made of curves. But the *Swasthika* is traceable in them.

There seems no limit to the number of beautiful figures that may be drawn with *Swasthika* as the central theme. Any one who passes through India may come across other forms.



PART II

THE SWASTHI LIPI



SWASTHI LIPI

or

BRAHMA LIPI.



CHAPTER I INTRODUCTION

Origin of Swasthi Lipi Kaundinya Brahmadatta a seeker of BRAHMAN, was struck in the early days of his *Brahmacharya*, with the beauty of the arrangement of sounds in the ancient Sanskrit alphabet. A thought arose in him whether this beauty could not be represented in script. While this idea was working in his mind, one morning while he was performing his morning *Santhya* in the *Ganges*, in what is known as the *Brahma-muhûrtha*, he had a vision of Brahma the Creator seated on a golden lotus flower when he uttered the *mantra*—

*Asavâdithyo Brahma
Brahmaiva Satyam*

This sun is Brahma
Brahma alone is real

and he became immersed in meditation. The vision passed and Swasthi Lipi rose like a lotus in the *mânasasaras* (mental lake) of

Brahmadatta and in time blossomed as a day dawns or as *Brahmagnâna* (knowledge of Brahman) dawns in the heart of a contemplative and righteous man

But those who contemplation have and discipline in whom is established truth theirs is that stainless Brahman world, in them there is no crookedness unrighteousness or guile

Prasnopanishad Q I (15) & (16)

What Brahmadatta conceived is explained in the following pages



CHAPTER II.

ON THE SCIENTIFIC ARRANGEMENT OF SOUNDS
IN THE SANSKRIT ALPHABET.

2. Sir William Jones wrote about the Sanskrit
The Sanskrit Language as follows:—

The Sanskrit language, whatever be its antiquity, is of a wonderful structure; more perfect than Greek, more copious than Latin, and more exquisitely refined than either.

As regards the antiquity of the Sanskrit language, subsequent investigations have disclosed the fact that it is the eldest sister of the Indo-European family of languages and that it contains the oldest literary document in the *Rig-Veda*.

3. If the language is exquisitely refined and perfect, its alphabet is equally so. The arrangement of sounds in the Sanskrit Alphabet is so perfect that it is given a divine origin, even as the language itself is called *Devabhasha* or the language of the gods, as the *Mahesvara Sutras* on which the alphabet is based are said to have sprung from the "dukkha" drum in the hand of Siva.

मृत्तावसाने नदराजराजो
 ननादटप्पाम् नवपञ्चवारम्
 उद्दर्तुवामः सनकादिसिद्धान्
 एतत् विमर्शो शिष्यस्वजातम्

At the close of His dance, Nataraja (Siva), the King of dancers, sounded His 'dakka' drum nine and five times with a desire to give salvation to Sanaka and other Siddhas. I comment on the Siva Sutras which thus came into existence.

*Nandikeswara's Commentary
 on Maheswara Sutras*

4. The Maheswara Sutras or Siva Sutras run as follow :—

The
 Maheswara
 Sutras

1. अ इ उ (०) a i u (o)
2. ए ल (६) e l (k)
3. ए ओ (८) è o (ng)
4. ए ओ (८) a u (ch)
5. ह य व र (८) ha ya va ra (t)
6. ल (४) la (a)
7. अ म ड ण न (८) ña ma na na na (m)
8. झ भ (४) jha bha (ü)
9. घ ट ध (४) gha dha dha (sh)
10. ज ब ग ड द (४) ja ba ga da da (s)

11	ख फ छ ठ थ	kha pha chha tha tha
	च ट त (ळ)	chha ta ta (ळ)
12	क प (य)	ka pa (y)
13	श ष स (र)	shha sha sa (r)
14	ह (ळ)	ha (ळ)

[Note—The letters shown in brackets are said to have been added by Paauw for the purposes of his grammar.]

The first four Sūthras deal with vowels and the remaining Sūthras with consonants.

5 First comes the fundamental vowel
Arrange-
ment of
vowels in
the
Mabeswara
Suthras
अ 'a' the first vowel in the first Suthra
Then come the four pairs of vowels —

(1) इ ए : u the second and third vowels
in the first Sāthra
(2) अ ए इ उ 2nd Sāthra
(3) ए ओ इ उ 3rd Sāthra
(4) उ ओ इ ए 4th Sāthra

The vowels in each pair have some similarity in the effort required to produce them. In the first, third and fourth pairs the first vowel is a palatal and the second a labial. v and g constitute a pair. Of these, v is classed as a

cerebral मृद्धन्य (*Mardhanya*) and लङ्घ a dental. They are produced by organs which are near each other.

6 Consonants are arranged in the Mahes

Consonants ^{न त ते} *wara Sūthras* thus —
Maheswara
Sūthras.

(1) Semi Vowels—अन्तर्स्था *Antasthas*

ङ	ङ	ङ	ङ
ja	ra	ra	la

(5th and 6th Sūthras)

(2) Nasals—अनुनासिः *Anunasiḥas*

ङ	ङ	ङ	ङ	ङ
ña	ma	na	na	na

(7th Sūthra)

(3) Aspirated Sonants—घोषा *Ghoshas*

ङ	ङ	ङ	ङ	ङ
ঁha	ঁha	ঁgha	ঁdha	ঁdha

(8th and 9th Sūthras)

(4) Sonants (Soft Sounds)—*Mridus*

ঁ	ঁ	ঁ	ঁ	ঁ
ja	ba	ga	da	da

(10th Sūthra)

(5) Aspirated Surds (Hard Sounds)—*Atthakharas*

ঁ	ঁ	ঁ	ঁ	ঁ
ঁkha	ঁpha	ঁghha	ঁt̪ha	ঁtha

(first five letters in the 11th Sūthra)

(6) Surds (Hard Sonnds Unaspirated)—*Kharas*

च	त	त	क	प
cha	ta	ta	ka	pa

(the last three letters in the 11th
Suthra and the 12th Suthra)

(7) Sibilants and Aspirate—*अश्वास Ushmas*

श	ष	स	ह
sh	sha	sa	ha

(13th and 14th Suthras)

The above arrangement is said to be admirably suited for the explanation of grammatical principles dealt with in Panini's grammar

The current Sanskrit Alphabet

7 The Māheswara Suthras (which have their origin in Siva) have a rugged and winding course even as the divine river the *Ganges* (which also according to Hindu mythology has its origin in Siva's head in Mt Kailas after descending from the heavens) has when running through the mountains. In the current alphabet they assume a more orderly course as the *Ganges* does when it enters the plains. The arrangement of letters in the current alphabet is as shown below

VOWELS

अ	आ	॒	॑
॒	॑	॒	॑
॑	॒	॑	॒

क	क्	त्	त्
ल	ल्	ह	ह्
ए	ऐ	॒	॒
ओ	औ	॒	॒
—	:	atm	ah

CONSONANTS.

(1) Mutes.

	Surds	Aspirated Surds	Sonants	Aspirated Sonants	Nasals
Gutturals	क	क्	ग	ग्	ङ्
	ka	kha	ga	gha	ra
Palatais	च	च्	ज	ज्	ञ
	cha	chha	ja	jha	ñ
Cerebrals or Linguals	ङ	ङ्	ङ	ङ्	ण
	ta	th	da	dha	na
Dentals	॒	॒	॒	॒	॒
	ta	tha	da	dha	na
Lateralis	॒	॒	॒	॒	॒
	ta	pha	ba	bha	ma

(ii) Semivowels

ए	॒	॒	॒
या	॒	॒	॒

(iii) Sibilants.

॒	॒	॒	॒
॒	॒	॒	॒

8 The difference in the arrangement of sounds between the Mâheswara Sûthras and the current Sanskrit alphabet is explained below —

Difference between Mâheswara Sûthras and the current Sanskrit alphabet

VOWELS

(1) In the current alphabet the long vowels (*digraphs*) have been introduced corresponding to ॥ 'a' and the first two pairs

ए	ओ	and	ऋ	ॠ
॒	॒		॒	॒

in the Mâheswara Sûthras, and are placed by the side of the short vowels thus —

अ	ओ	॒	॒
ए	॒	॒	॒
ओ	॒	॒	॒
ऋ	॒	॒	॒
ॠ	॒	॒	॒

(2) As regards the pairs

ए	ओ	and	॒	॒
॒	॒		॒	॒

in the Mâheswara Sûthras, the current alphabet alters the order and places ॒ 'a' after ॒ 'e' both being palatals, and ॒ 'au' after ॒ 'o' both being labials. The arrangement in the Mâheswara Sûthras follows vocal effort, sounds requiring the same kind of effort being placed near each other

(3) In the current alphabet the sounds of 'am' and 'ah' (*anusvara* and *visarga*) which are not in the Maheswara Sutras and which are therefore called *Ayûgavaha* (meaning 'not belonging to the group'), have been introduced

CONSONANTS

(4) In the Maheswara Sutras the various groups of consonants are arranged in the following order —

- Semi vowels
- Nasals
- Aspirated sonants
- Sonants
- Aspirated surds
- Surds
- Sibilants
- Aspirate

These are classifications according to the nature of the vocal effort required in the production of the consonants. No special order appears either in the arrangement of the groups or of the individual letters in each group. In the current alphabet the first twenty five letters are mutes (*sparsas*), the next four are semi vowels (*anthasthas*) and the next four are sibilants (*ushmas*) which include the aspirate g^{h} 'ha' which is classed as a *ghûsha*.

9 The twenty five mutes are arranged in groups of five letters each, according to the organs of the mouth employed

Mutes in the current Sanskrit alphabet

in their production, from the throat to the lips.
The first five letters

क ख ग घ ङ

ka kha ga gha na

are gutturals; the next five

च छ ज झ ञ

cha chha ja jha ña

are palatals; the next five

त थ द ध न

ta tha da dha na

are cerebrals; the next five

त थ द ध न

ta tha da dha na

are dentals; the next five

प फ ब भ म

pa pha ba bha ma

are labials.

In each of the above five groups the individual letters are arranged in the following order according to the kind of vocal effort required to produce them. The first letters in the above five groups, viz.,

क च ट त प

ka chha ta pa

are surds; the second letters

খ চ ঝ ঘ ফ
kha chha jha tha pha

are aspirated surds; the third letters

গ জ ঢ দ ব
ga ja da da ba

are sonants; the fourth letters

ঘ ঝ ধ ধ ভ
gha jha dha dha bha

are aspirated sonants; the fifth letters

ন ম ঞ ঞ ঞ
na sha na na ma

are nasals.

10. The four semi-vowels

Semi-vowels
sibilants and
aspirates. য র ল ব

ya ra la va

and the three sibilants

শ ষ স
sa sha sa

are also arranged in the order of the organs of the mouth employed in their production as in mutes. Among the semi-vowels the first letter য 'ya' is a palatal, the second letter র 'ra' a cerebral, the third letter ল 'la' a dental and the fourth letter ব 'va' a labial. Among the sibilants the first letter শ 'sa'

is a palatal, the second letter श 'sha' a cerebral and the third letter श 'sa', a dental. The aspirate ह 'ha' is a guttural.

11. It will thus be observed that the sounds ^{Arrangement in the Sanskrit alphabet have been of sounds in the Sanskrit alphabet} most scientifically arranged, that is, ^{scientific} sounds having similarity have been grouped together and arranged in the most beautiful manner possible.

Science arises from the discovery of

Identity amidst Diversity

Stanley Jevons's Principles of Science

12 In the *Atharvâ Aranyaka* the following

^{The} ^{genesis of} ^{articulate} ^{sound} passage occurs —

'A' is the whole of speech and manifested through different kinds of contact (mutes) and of wind (sibilants) it becomes manifold and different.

*II Aranyaka 3rd Adhyâya
6th Khanda, 14th Verse*

The same idea is elaborated in the article on *Language* in *Chambers's Information for the People* where the genesis of articulate sounds is given as follows —

The fundamental vowel is the open Italian *a* as heard in *father*. It

issues full as it comes from the throat without any modification of the oral passage. This fundamental sound becomes modified into two divergent series, the one produced by the tongue, the other by the lips. Thus we have the palatal or lingual vowels and the labial vowels. The possible modifications of the oral passage are endless and untraceably minute. Hence the variety of vowel sounds heard in different languages and dialects. When the free flow of the vowels is arrested, constrained, or squeezed by certain organs of the mouth consonant sounds are produced.

The above order of the genesis of the articulate sounds has been kept in view in the arrangement of sounds in the Sanskrit alphabet. First comes the fundamental vowel ə 'a'. Then come the other vowels which are modifications of the ə 'a' sound. Lastly come the consonants which are derived from the vowels. The individual vowels and consonants are also arranged most scientifically as already observed.

13. From paragraph 12 it will be observed that all the articulate sounds are derived from the fundamental vowel ə̄ 'a.' Therefore the *Aithareya Aranyaka* says

Brahma is called the ə̄ 'A',
Srikrishna says in the *Bhagavat Gita* X (33)

Of letters the letter 'A' I am,

and the Tamil poet Thiruvalluvar opens the *Sacred Kural* with the verse :

As 'A' is the source of all articulate sounds, so God is the source of all things in the universe.

14. Though we have such a beautifully arranged alphabet for Sanskrit—which ^{Swasthi} ^{Lipi} alphabet has been adopted by almost all the Indian languages with slight variations—we have as yet no script in India representing its beauty. Nor has the scientific and philosophic arrangement of sounds given to us by the ancients been put to use in simplifying and beautifying script. Therefore *SWASTHI LIPI* which is based on the *Swasthika* came into being.

CHAPTER III.

SWASTHI LIFI AND HOW IT REPRESENTS THE
SCIENTIFIC ARRANGEMENT OF SOUNDS
IN THE SANSKRIT ALPHABET,

15. It has been found that अ 'a' is the basis of all articulate sounds. Therefore perhaps the *Māndukyopanishad* says that the sound अ 'a' is all-pervading * अ 'a'.

Valshvānara whose place is in the waking state is represented by अ 'A' the first letter [in the syllable Om (AUM)] from its being all pervading as well as being the first letter.

Māndukyopanishad (9).

The best symbol to represent this all-pervading vowel अ 'a' is $+$. It is also all-pervading as अ 'a'. It is immanent in a plane surface on which we write, because, according to geometry

* On account of the all pervading character of अ 'a' it is said that it represents God Vishnu who is all pervading (The term 'Vishnu' itself means "all-pervading")

A prolonged अ 'A' sound is sometimes used as a keynote in music which shows that it is all pervading

The A-sound specially pervades the Sanskrit language Whitney says. As regards the vowels a prominent feature of the Sanskrit language is the prevalence of the A-sounds these being about twice as frequent as all the others, including diphthongs taken together

at every point in a plane there are four right angles. This becomes manifest in textile fabrics by the presence of the symbol + at every crossing of the warp and the weft.

A plane is space of two dimensions, length and breadth. The two lines in the figure + indicate the two directions in which a plane extends.

Besides, two straight lines cutting each other fix or determine a plane.

Therefore the symbol + is intimately connected with a plane surface and is inherent in it. It is symmetrical and natural as the sound of 'a' itself is. It is omnipresent. It is the St. George's cross of the Christians. A Hindu is constantly reminded of this symbol in the course of his sacred rites. It is on the face of Brahma the Creator himself who is represented as having four faces facing the four quarters, perhaps symbolical of universal vision.*

For the above reasons the symbol + is made to represent the 'a' in Swasthi Lipti.

16. The symbol + has two parts, the arms of and the angles. The arms of + are vowels and consonants for the most part used for the formation from + of vowels and the angles for the formation of consonants.

* Some say that the fundamental vowel of 'a' represents Brahma the Creator as from it all the articulate sounds are derived. As the symbol + is on the face of Brahma. It itself there is some fitness in representing the vowel of 'a' by the symbol +.

VOWELS.

Vowels
in the
Mâhesvara
Sûtrâs

17. The vowels in the Mâhesvara Sûtrâs are shown in the table on the

Vowels derived from of A	The fundamental Vowel of A			margin The fundamental vowel + 'A' is shown at the head of the table.
	Palatal vowels and श ष	Labial vowels and श ष	Figures combining the pairs of vowels	
First pair	॒	॑	॒	
	+	+	॒	
Second pair	॒	॑	॒	
	॒	॑	॒	
Third pair	॒	॑	॒	
	॒	॑	॒	
Fourth pair	॒	॑	॒	
	॒	॑	॒	
Figures combining the palatal and labial groups and also श ष and श ष	॒	॒	॒	

of vowels according to vocal effort. For the formation of each pair hooks are added to the

same arm of + indenting that each is a pair. The same eight vowels can be classified according to the organs employed in their production, chiefly as palatal and labial vowels. Hooks are added to the arms of + in the left hand direction for the palatal vowels (ङ i, ङ e, ङ ai) and also ङ 'ri,' and in the right hand direction for labial vowels (ङ u, ङ o, ङ au) and also ङ 'li.' The first letters in the four pairs of vowels have their hooks added to the arms of + in the left hand direction and the second letters have their hooks in the right hand direction. ङ 'ri' and ङ 'li' constitute a pair. In Swasthi Lipi ङ 'ri' is put along with palatal vowels and ङ 'li' with labial vowels.

18 The symmetrical figures shown in the last column on the right side of the table represent the synthesis of the vowels in Swasthi Lipi each group formed by classification according to vocal effort, and the symmetrical figures at the foot of the table represent the synthesis of the vowels in each group formed by classification according to the organs employed in production. The beautiful figure ॥ in the table represents the sum total of the symmetrical forms above it and to the left of it. It contains all the nine vowels in the Maheswara Sūthras.

19 The *Ayogavah* ॥ 'am' and ॥ 'ah' (*Anuśūro* and *Visarga*) [see paragraph 8(3)] which constitute a pair are formed in Swasthi Lipi by adding a small circle at the top and bottom of + respectively, thus —

+

॥ (॥ am) + (॥ ah)

20 For long vowels a small line is added at the foot of the short vowels to indicate prolongation, thus —

+

॥ (॥ u), + (॥ i), + (॥ u), + (॥ r)

CONSONANTS.

21. Consonants are classed under three main Consonants — heads, viz mutes, semi-vowels and Mutes
Semi-Vowels and Sibilants. They are exhibited in the and Sibilants following tables. They are all consonants sounded with the aid of the vowel अ 'a'.

CONSONANTS SOUNDED WITH THE AID OF THE VOWEL अ 'A'

(1) Mutes. स्पर्शः Sparsūs

Classification of Mutes	according to the vocal efforts required in their production					Group Symbols
	Surd	Aspirated surds	Sonants	Aspirated sonants	Nasals	
according to the organs of the mouth employed in their production	क	ख	ग	ঘ	ঙ	
	ka	kha	ga	gha	ঙ	
Gutturals	+	+	+	+	+	
	চ	চ	ঝ	ঝ	ঝ	
Palatais	চা	চ্ছা	ঝা	ঝঝা	ঝ	
	+	+	+	+	+	
Cerebrals	ঢ	ঢ	ঢ	ঢ	ঢ	
	ঢা	ঢ্ছা	ঢা	ঢঢা	ঢ	
Dentals	ঢ	ঢ	ঢ	ঢ	ঢ	
	ঢা	ঢ্ছা	ঢা	ঢঢা	ঢ	
Labials	প	ফ	ব	ঘ	ঘ	
	পা	ফা	বা	ঘা	ঘা	

(ii) Semi Vowels अन्तस्था *Anthasthas*

Semi Vowels	य ya c	र ra c	ल la c	व va c		c
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(iii) Sibilants and aspirate उष्मा *Ushmas*,

Sibilants	श sa c	ष sha c	स sa c	ह ha c		c
-----------	--------------	---------------	--------------	--------------	--	---

There are thirty three consonants in the above tables. They are arranged in seven groups—

1 Gutturals, 2 Palatals, 3 Cerebrals,
4 Dentals, 5. Labials, 6 Semi Vowels, 7 Sibilants

The above seven groups are represented by the following seven symbols, respectively —

• - | ० ० ० ०

The individual letters in each group are formed by adding the symbol of the group in the angles and top of + in the following order —

Top left angle

Top right angle

Bottom left angle

Bottom right angle

Top of +

22 The seven group symbols are synthesized in the figure \oplus the centre representing the point. They are taken from the figure \oplus in the following order —

- Synthesis of the consonantal group symbols**
- The centre
- The horizontal diameter
- The vertical diameter
- The upper arc
- The lower arc
- The left arc
- The right arc.

23 There are thirty three consonants in all. Instead of remembering 33 different forms of consonants as in the existing Indian scripts one has to remember in Swasthi Lipi only seven group symbols. The seven symbols, again can be easily remembered as they are included in the figure \oplus and are taken from it in a regular order as shown in paragraph 22. These symbols are simple, definite, geometrical forms. Geometry has entered into Hindu religious rites. There is no reason why it should not enter script also. ²

1 In Arithmetic d g s have different values when placed in different positions. So in Swasthi Lipi each group symbol placed in different parts of \oplus represents different kinds of sounds in the same group.

2 Plato the Greek philosopher says God geometrizes.

How consonants in Suasthi Lipi represent the scientific classifications of consonantal sounds in the Sanskrit alphabet

24 It was observed in paragraph 9 that the twenty five mutes are classified in two ways firstly, according to the vocal organs employed in their production into

Gutturals	ক	খ	গ	ঘ	ঞ
	ka	kh	ga	ঘ	ঞ
Palatales	চ	ঊ	জ	ঝ	ঝ
	cha	ঊ	ja	ঝ	ঝ
Cerebrals	ঢ	ঢ	ঢ	ঢ	ঢ
	tha	ঢ	da	ঢ	ঢ
Dentals	ঢ	ঢ	ঢ	ঢ	ঢ
	ta	ঢ	da	ঢ	ঢ
Labials	প	ফ	ব	ঘ	ঘ
	pa	ফ	ব	ঘ	ঘ
	pha	ব	b	ঘ	ঘ
		ba	bha	ঘ	ঘ
				ম	ম

and secondly, according to the vocal effort employed in their production into

Sards	ক	চ	ঢ	ঢ	ঘ
	ka	cha	tha	ঢ	ঘ
Aspirated Sards	খ	ঊ	ঢ	ঢ	ঘ
	kha	ঊ	tha	ঢ	ঘ
Senants	গ	ঢ	ঢ	ঢ	ঘ
	ga	ঢ	da	ঢ	ঘ
Aspirated Senants	ঘ	ঝ	ঢ	ঢ	ঘ
	gha	ঝ	dha	ঢ	ঘ
Nasals	ঞ	ঝ	ঞ	ঞ	ঘ
	na	ঝ	ঞ	ঞ	ঘ
				ম	ম

The similarity in sounds in each group according to the former classification is indicated

by having a common symbol for that group such as . - ; &c. The similarity in sounds in each group according to the latter classification is indicated by having the symbols . - ; ∞ &c, placed in the same angle or top of + for each group as follows —

For surds the symbols are placed in the top left angle

For aspirated surds in the top right angle

For sonants in the bottom left angle

For aspirated sonants in the bottom right angle

For nasals at the top of +

It may be noted that

For surds (*hard sounds*), both unaspirated and aspirated, the symbols are placed in the upper angles

For sonants (*soft sounds*), both unaspirated and aspirated the symbols are placed in the lower angles

For unaspirated surds and sonants the symbols are placed in the *left side angles*

For aspirated surds and sonants the symbols are placed in the *right side angles*

For nasals the symbols are placed at the top of + which reminds the position of the nose above the mouth. Among the vowels as 'am' is a nasal sound. It has also its distinguishing symbol at the top of +. (See paragraph 19)

25. Among the four semi-vowels, य 'ya' and ए 'va' form one pair and are related to the pair of vowels इ 'i' and उ 'u'; र 'ra' and ल 'la' form another pair and are related to the pair of vowels ए 'ri' and इ 'li'. The group symbols for each of the pairs य 'ya' ए 'va' and र 'ra' ल 'la', fall in the vertically opposite angles of + thus :—

$\frac{+}{\text{y}}$	$\frac{+}{\text{e}}$	$[\frac{+}{\text{e}}]$
य 'ya'	ए 'va'	
$\frac{+}{\text{r}}$	$\frac{+}{\text{l}}$	$[\frac{+}{\text{l}}]$
र 'ra'	ल 'la'	

26. In the group श 'sa', ष 'sha', स 'sa', ह 'ha' the last letter ह 'ha' is classed as aspirate (ghôsha in Sanskrit) and has close connection with aspirated sonants which are called *ghôshas*. ह 'ha' $\frac{+}{\text{l}}$ has its distinguishing group symbol in the same angle as the aspirated sonants, that is, in the bottom right side angle of +.

27. The consonants dealt with so far are co-
Peculiarity of sonants sounded with the aid of the vowel
consonants sounded with अ 'a'. When we say क 'ka', ख 'kha',
the aid of the vowel अ 'a', ग 'ga', घ 'gha', छ 'ha' &c., we sound them
in Swasthulipi with the aid of the vowel अ 'a'. But the
symbol अ 'a' representing the अ 'a'-sound does not appear in the letters क 'ka', ख 'kha', &c. The same

is the case in all the existing Indian scripts. But in Swasthi Lipi when we say $\dot{+}$ ka, $\dot{+}$ kha, $\dot{+}$ ga, $\dot{+}$ gha &c, with the aid of the vowel ə 'a' $\dot{+}$, we have in the letters, the symbol $\dot{+}$ which represents the vowel ə 'a'. Without $\dot{+}$ they cannot exist.

CONSONANTS SOUNDED WITH THE AID OF VOWELS OTHER THAN ə 'A'.

28. Consonants sounded with the aid of the vowels other than ə 'a', such as ɛ 'i', ɔ 'u', &c, are formed in Swasthi Lipi than ə 'a'. by adding the seven consonantal group symbols . - | ~ ˘ ˘ ˘ in the angles and top of $\dot{+}$, $\dot{+}$ &c, which represent ɛ 'i', ɔ 'u' &c, in the same manner as in the case of consonants sounded with the aid of the vowel $\dot{+}$ (ə 'a') Thus —

$\dot{+}$						
fr ki	g lu	k le	q ko	q kan	q kri	

In the existing scripts new symbols such as f ~ ˘ ˘ } are introduced to represent the vowels ɛ 'i' ɔ 'u' ɛ 'u' ˘ 'e' ˘ 'o' ˘ 'au' &c, when consonants are sounded with the aid of those vowels. There is no necessity for this in Swasthi Lipi. Consonants in Swasthi Lipi are derived directly from the vowels

HALF-LETTERS.

29. Half-letters (*Ardhâksharâs*) are indicated in *Swasthî Lipî* by placing a point at the foot of the consonants sounded with the aid of the vowel + as 'a'; thus —

+	+	+	+
q k	q ng	q ch	q p

CONJUNCT-CONSONANTS

30. In all coojunct-consonants (*Yuktâksharâs*) the final consonant is sounded in full and the preceding consonants half. In *Swasthî Lipî*, to indicate conjunct-consonants, a full consonant is written for the final consonant which is sounded in full, and half-letters for the remaining half-consonants, as in Tamil, thus —

+	+	+	+
q kta	q pya		

In most of the existing scripts various devices are adopted to form conjunct-consonants. They can be formed in *Swasthî Lipî* also by placing the group symbols of the different consonants constituting the conjunct consonant in the same vowel symbol + , c+ , &c. This will lead to complications and elaborate rules will have to be framed. Therefore the above simple course is adopted.

31. From the above it will be observed that all the letters in Swasthi Lipi are evolved from the symbol + which represents अ 'a', as all articulate sounds are evolved from the vowel अ 'a'. (see paragraphs 12 and 13). First, vowels other than + (अ 'a') are evolved from + , and then the consonants are evolved from the vowels. The all-pervading and omnipresent symbol + which is immanent in a plane surface as Brahman is immanent in the universe, underlies all letters.* It is very strange that the symbol + which is on

* As according to Indian philosophy, the soul evolves the body and the universal soul evolves the universe, so in Swasthi Lipi, vowels which are called the soul of articulate sounds (*Janaharas*) evolve the consonants, and the fundamental vowel + evolves the whole system.

As from the Great *Avyakta*, (the Increate) Brahma (*Hiranyagarbha*) appears and creates the universe, so from the Great Silence अ 'a' appears and creates speech, so, from the Blank space (*Ukta*) of two dimensions i.e., a plane surface, the symbol + appears and creates Swasthi Lipi.

The symbol + is as if it were the key note of the music of Swasthi Lipi.

Thomas a Kempis says 'Everything is in the cross'. In Swasthi Lipi every letter is in St. George's cross (+). The one symbol + takes an infinite variety of forms in an orderly manner, and becomes Swasthi Lipi.

The symbol + is present fully and wholly in the heart of every letter as God is present in the heart of all beings.

(Continued in next page)

the face of Brahma the Creator (the god being represented as having four faces facing the four quarters), should likewise possess creative power and form the basis of Swasthi Lipi.

By Him who stamp'd *The Four* upon the Mind,
The Four the fount of Nature's endless stream

Golden verses of Pythagoras.

32. It was observed in paragraph 18 that all the essential vowels in Swasthi Lipi are included in the figure , and in paragraph 22 it was observed that all the seven group symbols of consonants are included in the figure . By combining the two figures we get the beautiful figure  which in a sense, represents the whole of the Swasthi Lipi system.*

O Arjuna, Iswara dwelleth in the heart of all beings.

Bhagavat Gita. XVIII (61)

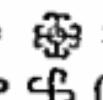
I will tell you scholar I have heard a grave divine say that God has two dwellings, one in heaven and the other in a meek and thankful heart.

Isaac Walton's Complete Angler.

Sole Sovereign, inner Self of all creation, who makes the one form manifold—the wise who gaze on Him within their self, theirs and not others' is bliss that aye endures.

Kathopanishad, Sec. II, Part II. (12).

*As God is in the heart of all beings in the universe i. e., is the 'centre' of all beings and is also the centre of the sum total of all things i. e., the universe, so is the symbol  the centre of every letter in Swasthi Lipi and is also the centre of the sum total of all the letters i. e., the beautiful figure .

33. The figure  is composed of three figures    of which the first and the second are the same each being synthesized in the Swasthika the image of the other, and the third is enshipped in either of them as the arms of each bend in the direction of a circle. Therefore the whole of Swasthi Lipi may be considered as included in the figure  which is the famous Swasthika. Therefore the Lipi (script) dealt with herein is called Swasthi Lipi. Into the Swasthika all the letters in the Swasthi Lipi flow as all rivers flow into the ocean.

Just as the rivers rolling onward towards the ocean tending, on reaching the ocean sink, their name and form [distinctive] perish—"Ocean" they're simply called, in just the self same way, of that all watchful one, these sixteen phases.* Man ward tending, on reaching Him sink in the Man, their name and form do perish—the "Man" they're simply called

Prasnopanishad, Q VI

*In Swasthi Lipi the process of evolution and synthesis have gone side by side. From  which is in the Swasthika Swasthi Lipi evolved. The letters and symbols synthesized in symmetrical forms and finally merged in the Swasthika. The sixteen phases in Swasthi Lipi are the nine essential vowels and the seven consonantal group symbols.

CHAPTER IV.

THE PHILOSOPHY OF SWASTHI LIPI.

The
Philosophy
of Swasthi
Lipi

34 In a book headed *Vedic Philosophy* the author says that the syllable 'OM' which is held sacred by all religions of Indian origin represents the Atma (the Self).

The same author says in another place in the same book that the Atma is represented in sign by the figure  and that the Vedic saints called it Ganesha or the Lord of all deities. The figure  is the Swasthika. Therefore Swasthika represents 'OM'. As all Vedic chants begin with Om so all Vedic rites begin with the worship of Ganesha or the drawing of the Swasthika.

The *Mōndakyōpanishad* which deals with the syllable 'OM' opens with the following passage.—

That Om, the word which never dies (*Aksara*)—this all its meaning is What was, what is, what will be, all is but Om, what else besides which triple time transcends, that, too, is Om

All this is surely Brahman, this Self is Brahman, this Self is fourfold too

The same *Upanishad* says in another place

Thus Self, then is the Om

The *Taittirīyōpanishad* says—

The Om is Brahma Om this all

* The *mandravadi*s who draw particular diagrams to invoke particular deities say that in the Swasthika all deities can be invoked. Thus there is a universality about the Swasthika

The *Kathopanishad* says —

That goal of which the sacred sciences all sing the praises for which the sacred practices all speak desiring which men enter Brahmacharya that goal to thee I now succinctly tell It is the OM! In very truth this word is Brahman

Kathopanishad See Part II (15)

Therefore *Atman* (the Self), Brahman and OM are considered identical OM is the name of *Atman* or Brahman

Sri Sankarachârya says that OM is the best name to represent Brahman and that *Atman* is fully and wholly Brahman itself

प्रद्यसत्य अगतिमध्या जीवोन्मोर नापर

Brahman is real World is unreal

Jiva (*Atman*) is Brahman itself and nothing else

The One rema ns the Many change and pass
Heaven's light for ever shines earth's shadows fly

Shelly

* वेदैश्च सर्वैरहमेव वेदो

That which is to be known in all the Vedas am I

Bhagavad Gita 27 15)

35. From Brahman or Atman the universe has evolved.

From That, in truth—this Self—bright space has into being come, from bright space, air, from air, the fire; from fire, the water, from water, earth, from earth, the plants, food from the plants, from food comes man

Taittirîyâopanishad

The universe is the externalization of the soul. Wherever this his is that bursts into appearance around. Our science is sensual and therefore superficial. The earth and the heavenly bodies, physics and chemistry, we sensually treat as if they were self-existent, but these are the retinue of the Being we have

Emerson

36. From OM which is called *Sabda Brahman* (the representative of Brahman in sound), the whole speech (*nâma*) which represents or paints the universe (*rûpa*), is said to have evolved, just as the whole universe (*rûpa*) is said to have evolved from Brahman

This OM is the Veda, thus the Brahmanas know. One knows through it all that has to be known

Brihadâranyakôpanishad, V (II)

All speech is attached to the OM
as all leaves are attached to a stalk

Chandogyopanishad II 23 (4)

Of speech I am the one syllable OM.

Bhagavat Gita X (25)

37. The Swasthika, as already noted, represents the Atman or Brahman and the Om.

As from Brahman or the Atman the universe has evolved, as from Om which represents Atman or Brahman, speech which represents or paints the universe has evolved, so from the Swasthika which represents Om, Swasthi Lipi which represents speech has been evolved, following the universal order of diversity in unity. Thus Swasthi Lipi comes in a line with ancient conceptions. It illustrates the following verso in the Bhagavat Gita.

यदा भूतगृह्यमावमेवस्यननुपश्यति
तत् एव च विस्तार ग्राम सम्पद्यते तदा

When he perceiveth the diversified existence of beings as rooted in One, and spreading forth from it, then he rethinks Brahman

Bhagavat Gita XIII (31)

Swasthi Lipi is rooted in the Swasthika which represents Om or Brahman and has spread forth from it

CHAPTER V. CONCLUSION.

38. This fresh blossomed lotus of Swasthi Lipi exuding the honey of divine thoughts, and which came into being inspired by Brahma,* Brahmadatta devoutly placed at the feet of goddess Saraswathi, who is Herself called *Sabda-Brahma* and who is said to be seated on the Swasthika.

रत्नस्तिरसनायै नम अ०।

Hail to the goddess who is seated
on the Swasthika.

39. By the blessing of the goddess, Brahma-datta obtained to the beatific vision of the Supreme Brahman that he sought, beyond all names, forms and symbols, the ETERNAL ONE, without the Second, which defies all description.

आदर्चर्यवत् परथति वरिचेन-
मादर्चर्यवद्वति त्वेवत्वान्यः
यादर्चर्यवच्चैतमन्यः अणोति
युत्याप्येन वेद न चैव वर्शिचन्

As marvellous one seeth Him;
as marvellous another speaketh thereof;
as marvellous another heareth thereof,
yet having heard none indeed understandeth.

Bhagavat Gita II. (29)

* Hence the alternative name of Brahma Lipi. Also because it proclaims Brahman.

सप्राप्यैत छुपयो ज्ञानतृप्ताः
 कृतात्मनो वीतरागाः प्रशान्ताः
 ते सर्वं सर्वतः प्राप्यधीराः
 युक्तात्मानः सर्वमेवाविशन्ति

He having reached, the Rishis with
 wisdom satiate, desires away, self
 perfected, in perfect peace, attain
 ing everywhere Him everywhere per
 vading, wise with the Self at one,
 blend fully with the all

Mundokopanishad

Sec III Part II (5)

40. Thus as the Vaishya in *Yogatāsīśha*
 searching a cowrie obtained a gem, so did
 Brabmadatta seeking a Lipi obtain Brahman.

SWASTHI NA INDRO VRIDDHSHRAVAH
 SWASTHI NAH PUSH A VISHVAVEOAH
 SWASTHI NAS TARKSHYO ARISHTANEMIH
 SWASTHI NO BRIHASPATIR DADHATU

Welfare to us may far famed Indra grant,
 may Pushan who knoweth all grant welfare unto us!
 To us may Tarksbya whose wheel is never stayed, grant welfare,
 may Brihaspathi who ruleth speech grant welfare unto us!

Rigveda

OM TAT SAT.

EPILOGUE

Swasthi Lipi would not have come into existence had not the ancient scientific arrangement of sounds, the ancient philosophical conceptions, and the Swasthika existed already, and if Brahma had not four faces facing the four quarters. There was room for it in India and it came into being.

2 Use was never thought of when the Lipi was constructed except to represent beauty by beauty. In this perhaps it has succeeded to a large extent*. If so, that is sufficient justification for its existence. Can any practical use be made of it? Some of the uses to which Swasthi Lipi can perhaps be put are given below.

(1) to illustrate the evolution of articulate sounds from the fundamental vowel ə 'a' following the universal order of diversity in unity

(2) to illustrate the immanence of Brahman in the universe and Brahman's presence in the heart of all beings

(3) as an interesting script representing the beauty of an ancient arrangement of sounds and

* The learned principal of a Sanskrit College happened to remark that Swasthi Lipi did not appear as a new thing but looked as if it had existed side by side with the Sanskrit alphabet from time immemorial.

combining in it script, art, science, philosophy and religion. The Sanskrit language itself may appear in a more appropriate garb in Swasthi Lipi than in any of the existing scripts¹. Sanskrit (Samskrit) is a "perfected language"². It has a perfected alphabet.³ Swasthi Lipi carries the perfection to script.⁴

(4) Every child in India must be interested in Swasthi Lipi, because it represents the beauty of the arrangement of sounds in its alphabet. For, in India, almost all the languages including the Dravidian group, have adopted in their alphabets, the

¹ The author has in his possession the whole of the Bhagavat Gita written in Swasthi Lipi a philosophical treasure clothed in a philosophic script. It may be possible to print the book with about 15 kinds of types while several hundreds are required to print in any of the existing Indian scripts. It would be desirable to print one page in Swasthi Lipi and one page in Devanagari or in any other vernacular type to suit any particular tract of India so that any doubts may be cleared with reference to the page written in the existing script. Thus facility in reading in Swasthi Lipi can be practised.

Writing in Swasthi Lipi will be facilitated by having papers printed with + symbols before hand

² In the Encyclopaedia Britannica there is the following note about Sanskrit — To the Sanskrit the antiquity and extent of its literary documents, the transparency of its grammatical structure, the thorough grammatical treatment it has early received at the hands of native scholars, must ever secure the foremost place in the comparative study of Indo-Germanic speech.

³ In this booklet the term 'alphabet' is used in the sense of elementary sounds of a language arranged in the usual order as distinguished from script (visible signs) representing those sounds.

⁴ Swasthi Lipi is as if it were a corollary to the Sanskrit alphabet. When a proposition in geometry is taught the corollary is also taught along with it. So it may be done with Swasthi Lipi.

arrangement of sounds in the Sanskrit alphabet, with slight variations Swasthi Lipi will appear almost as a fulfilment of that arrangement The child will find in Swasthi Lipi order, arrangement, symmetry and beauty all of which will appeal to the child in his early years There is also an evolution and a synthesis There is the least arbitrariness and there is an organic unity. Swasthi Lipi will also teach the child symbolically the immanence of God in the universe and God's presence in the heart of all beings, the symbol + which represents the vowel A in Swasthi Lipi representing the Deity [The Upanishad says Brahmo is called the A] Yet with all this Swasthi Lipi is easy to learn and easy to remember To a child familiar with the arrangement of sounds in the Indian alphabet, one or two lessons in Swasthi Lipi would be sufficient to make the child understand the Lipi The child will also find the Lipi interesting The philosophical aspects of the Lipi need not be placed before the child It will understand it in later life Being by itself a thing of beauty and simple in conception Swasthi Lipi will abide in the mind of the child When Swasthi Lipi is thus put in the mind of the child it will automatically become the universal script of India representing the beauty in the ancient arrangement of sounds, without disturbing the use of any of the existing scripts Its philosophical character will fit in with this function Those who like it may use it Where there are sounds in any language not found in the Sanskrit alphabet special symbols can be easily designed

(5) Swasthi Lipi can also be used for decorative purposes as the Swasthika on which it is based is so used.

Thus can Swasthi Lipi discovered by Brabmadata by the grace of Brahma, so beautiful and so elevating, which reflects the true soul of India, be popularised and preserved.

3. Instruction in Swasthi Lipi may be aptly begun with the drawing of the Swasthika wherein the whole of Swasthi Lipi is synthesised, just as all the Vedic chants begin with Om which is said to contain all the Vedas.

This Om is the Veda, thus the
Brshmanas know.

One knows through it all that has to
be known

Brihadaranyakopanishad.

The Om [is] Brahman, Om this all.
Om ! — this the way ascent is shown
Farther you know indeed, upon the
words — Om ! chant — they start
a chanting.

With Om they start the Sâma songs.
Om, Shom ! — thus they the recita-
tion start.

Om ! — thus the Yajur priest [his]
answer gives

Om ! — thus the superintending
priest assent doth make.

Om ! — thus [the one for whom the
offering is made] compliance gives

Om ! — says the Brahmana about to
teach — the Brahman may I win !
Brahman be surely wins

Taittirîyopanishad, Part I (8)

APPENDICES TO PART II.

A

A SEQUEL TO MANDUKYOPANISHAD IN THE LIGHT OF SWASTHI LIPI

Swasthi Lipi furnishes a sequel to the *Mandukyopanishad*.

2. According to the above *Upanishad*, *Atman* and *Brahman* are identical. The *Atman* is *four-fold*. It has four states—the *waking state*, the *dream state*, the *deep sleep state*, and the *fourth state* in which it realises the *Atman* or *Brahman*.

3. The *Om* represents the *Atman* or *Brahman* in sound. This *Om* is also *four-fold* as it is composed of the letters *AUM* and the whole *Om* [*AUM*]. In *Om*, *A* corresponds to the *waking state* of *Atman*, *U* the *dream state*, *M* the *deep sleep state*, and the whole *Om* [*AUM*] to the *fourth state* of *Atman*.

4. The *Swasthika*  represents *Om* and *Atman* or *Brahman*. It is also *four-fold*. Its very appearance is *four-fold* as it has four arms. In the light of *Swasthi Lipi* it gets another *four-foldness*—the central figure  representing *A* in *Om* [*AUM*], the bents at the ends of the arms

of + representing U which represents vowels other than A formed by the modification of the A-sound, the circle implied in the bents representing M in Om [AUM], and the whole of the Swasthika representing the full Om [AUM].

5. Thus Swasthi Lipi confirms the ancient belief that the Swasthika represents Om [AUM] and the *Atman* or *Brahman*.



B

SWASTHI LIPI AND FOUR STAGES OF SPEECH

It is said that speech has four stages known as *Para*, *Pasyanthi*, *Madhyama* and *Vaikhari*

चत्वारि वक्त परिमिता पदानि
 तानि रित्वद्विष्णा य मनीषिण
 गुदामीणि निहिता नग्न्यन्ति
 तुरीयम् वाचो मनुष्या वदन्ति

Four are the definite grades of speech Those
 Brahmanas who are wise know them Three
 are deposited in secret and are not onless Men
 speak the fourth grade of speech

Rig-Vel

That sound which first arises in the *Muladhara*
 is called *Para* next the *Pasyanthi* the next when
 it goes as far as the heart and is joined to the
 understanding (Buddhi) is called *Madhyama*
 and the full manifestation is *Vaikhari*

Bhaskara's Commentary
 on *Lalita Sahasranama*

In *Swasthi Lipi* the symbol + which stands
 for the vowel ए A the basis of all articulate sounds
 and the *Swasthi* ए in which all the letters in
 the *Swasthi Lipi* are synthesised, have also four
 arms corresponding to the four stages of speech



C

“WARP AND WOOF” AND THE THREE

“AKSHARAS” —

(1) ‘Akshara’ the elementary sounds of a language (2) ‘Akshara’ the syllable Om, (3) ‘Akshara’ the Brahman

I ‘AKSHARA’ THE ELEMENTARY SOUNDS OF A LANGUAGE

Sri Krishna says in the *Bhagavad Gita* V (33) —

अमृताणा अमरोत्स्न

Of letters the letter A (अ) I am

Here by ‘Akshara’ is meant the elementary sounds of a language. Of these, Sri Krishna says, he is the first letter A (अ) because from A अ every other articulate sound is derived. In Swasthi Lipi this ‘A’ sound is represented by the sign +. From it every other letter in Swasthi Lipi is derived. It is also all pervading and omnipresent as the अ A sound. It is therefore imperishable.

अमिनाशि तु तद्विदि

येन सर्वमिद ततम्

Know that to be unperishable

By whom all this is pervaded

Bhagavad Gita II (17)

The symbol \perp is present in every letter in Swasthi Lipi. Therefore every Akshara (letter) in Swasthi Lipi is verily an *Akshara* (imperishable) in the true sense of the word. This symbol \perp is present at every crossing of the warp and woof.

(2) 'AKSHARA' THE SYLLABLE OM

Again, Sri Krishna says in the *Bhagavad Gita* —

मदर्थाणा भूमह

गिरामस्म्येऽमक्षरम्

Of great Rishis I am Dhr̄gu

Of speech I am the One Akshara

Here by the 'One Akshara' the syllable Om is meant, because, according to *Chandogyaopanishad*

II 23 (1)

All speech is attached to Om as all leaves to a stalk

This Om from very ancient times is represented by the Swasthikā and this Swasthikā is present in the warp and woof of a woven cloth as the following explanation will show —

That shows that *Swasthika* is all pervading and omnipresent. It is therefore *Akshara* (Imperishable) as the *Akshara Om* which it represents is. A woven cloth which consists of warp and woof is thus made up of *Swasthikas*.

(3) 'AKSHARA' THE BRAHMAN

"Warp and Woof" is a favourite simile with writers of all ages. It occurs very prominently in the famous discourse between Gargi Vachaknavi and Rishi Yagnavalkya in the *Brihadaranyaka Upanishad*. Gargi opens the discourse as follows —

"Everything here is woven like warp and woof in water. What then is that in which water is woven like warp and woof?"

Yagnavalkya answers "In air"

Gargi then questions "In what then is air woven like warp and woof?"

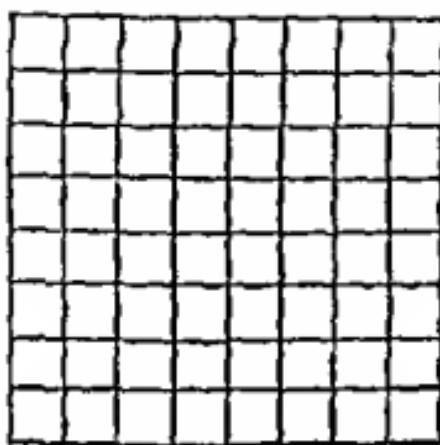
Yagnavalkya answers "In the worlds of sky"

In this strain question and answer go on reaching higher and higher planes, Gargi using the simile of warp and woof throughout. Finally, Gargi asks "In what are the worlds of Prajapathi woven like warp and woof?"

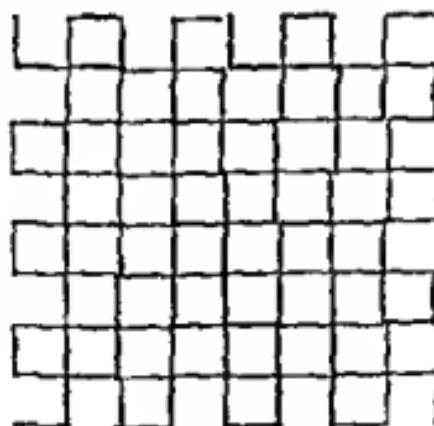
Yagnavalkya answers "In the worlds of Brahman"

Gargi then asks "In what then are worlds of Brahman woven like warp and woof?"

Draw straight lines at equal distances vertically and horizontally as in the figure below,



Draw Swastikas along the lines in either of the forms or All the lines in the figure will be covered by Swastika (except a few lines on the border) To make the matter clear two differently coloured inks may be used for drawing alternate Swastikas as in the figure below



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Yagnavalkya answers "In air"

Gargi then questions "In what then is air woven like warp and woof?"

Yagnavalkya answers "In the worlds of sky"

In this strain question and answer go on reaching higher and higher planes, Gargi using the simile of warp and woof throughout. Finally, Gargi asks "In what are the worlds of Prajapathi woven like warp and woof?"

Yagnavalkya answers "In the worlds of Brahman"

Gargi then asks "In what then are worlds of Brahman woven like warp and woof?"

Yagnavalkya replies as follows

"O Gargi do not ask too much, lest thy head should fall off. Thou asketh too much, about a deity about which we are not to ask too much. Do not ask too much, O Gargi."

It is stated in the *Upanishad* that after the above reply Gargi Vachaknavi held her peace.

Brihadaranyaka Upanishad,

III Akhyaya Sixth Brahmana

The same Gargi reappears in the Eighth Brahmana of the same *Upanishad* undaunted, and plies Yagnavalkya with two more questions "as the son of a warrior from the Kasis or Videhs, might string his loosened bow, take two pointed foe-piercing arrows in his hand, and rise to do battle." In her two questions she continues the same simile of warp and woof, and to her last question,

"In what then is the ether (Akasa) woven like warp and woof?" Yagnavalkya answers —

"O Gargi, the Brahmanas call this the AKSHARA (The Imperishable). Here by *Akshara* is meant the Imperishable Brahman."

Thus "Warp and Woof" connects the three Aksharas".

1. Akshara—a letter

2. Akshara—the syllable Om, and

3. Akshara—the Brahman

